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(1899)

New York (City) Knoedler, New York (1899)

MESSRS. KNOEDLER & CO.

announce an exhibition, at their
galleries; Fifth Avenue and Thirty-
fourth Street, of

PICTURES OF THE CHASE
and PASTORAL SUBJECTS

executed in France, England and
this country by

H. R. POORE, A. N. A.

March First to March Fifteenth

[Catalogues]

1899

Hunting Portraits
Equestrian Portraiture

C
m.d.c.

CATALOGUE

I. PICTURES COMBINING FIGURES AND ANIMALS

1. **In Arcadia**—Greek huntress crouching with her three white hounds. The group has been startled by the entrance of a doe in the distance. Effect of filtering sunlight falling through leaves.

2. **The Bridge**—A reproduction of the picture appears in the German Encyclopedia of Art as one of the illustrations on American Art.

The poem by Wm. H. Howells was written for the picture:

"Through amber fringe that borders all the west
Falls the last glory of the sun's bequest
On domes and spars.
The day is done: The hour of Toil's release
Comes, like a benediction full of peace,
As midnight stars.

Thrice welcome time, the chains of labor fall,
And traffic stays her strong imperious call
At close of day.
The weary and the glad, the poor, the proud,
Elate, dejected all together crowd
The homeward way."

3. **A Comrade**—Group of an old man and boy who have watched the death of a setter dog which lies upon the floor of a rude apartment.

4. **Nymphs at Dawn Discovering Pan Asleep**—A group of huntresses and hounds in the morning twilight.

5. **In Exile**—Condemned to serve in lowly state for one year, for slaying Python, Apollo attached himself to Admetus, King of Thrace, who made him shepherd of his flocks.

6. **"Check" in the Hunt**—Sunset effect, hounds and huntsmen striving to pick up a lost trail.

7. **Exercising the Pack**—Late fall, hoar frost on ground. Hounds are being trained to run together.

8. **Dortdrecht Canal**—Early morning, fog effect. Dort is the Northern Venice.

9. **The Carrier**—Winter Sunset, effect of strong wind.

"At length the floundering carrier bore
The weekly paper to our door."
—*Whittier's Snowbound.*

10. **The Gleaners**—Harvest scene near Grez, France. Illumination toward the sun.

11. **Opening Charge at Polo**—Portrait sketch of horse and rider.

12. **An Afternoon at Quail over Tony K. and Roswell**—Hunting portrait of C. K., Esq.

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13. Portrait of Mrs. S.

14. Portrait of A. V. L. Esq.

15. Portrait of A. R. Esq.

16. Portrait of Captain G.

II. CATTLE PICTURES

17. The White Bull.

18. Return at Evening—Twilight in French harvest fields ; two yokes of white oxen in foreground

19. Head of Normandy Cow.

20. Singing Plowman—French fields, morning effect. White oxen in action.

21. Newborn—Cow and calf in Normandy orchard ; twilight.

22. Cattle at Bars—Brilliant winter day, strong sunlight ; cattle returning after drinking.

23. Milking Time—October glow at sunset. Row of cattle under trees.

III. PICTURES OF DOGS

24. Old English Stag Hounds.

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"With ears that sweep away the morning dew ;
Crook-kneed, and dew lapped like Thessalian bulls.
Slow in pursuit, but match'd in mouth like bells,
Each under each. A cry more tuneable
Was never hallowed to, nor cheered with horn."

25. Quarry Gone to Earth—Group of American fox hounds.

26. Group of the Queen's Stag Hounds.

27. "Full Cry"—Frosty morning ; effect of mist.

28. In Leash—Group of English hounds. Scarborough.

29. Sleeping Hound.

30. The Wounded Hound—A cry for help. Forest interior sunset on snow.

31. The Waiting Hounds of Actaeon—Moonlight.

32. The Covered Trail.

33. Type Studies of Heads.

IV. PICTURES OF HORSES

34. Pasture Frolic—Portrait study of a black stallion.

35. Pioneers—Twilight in the Canadian wilds, horses feeding.

36. Sunday Morning—Horses at pasture.

37. Approaching Storm—Normandy. Salon picture.

38. Snow on Pines.

39. Return from Pasture.

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Reviewing these pictures, Arthur Hopper, the critic, writes :

Mr. Poore has been a frequent contributor to the annual exhibitions throughout the country and is an associate of the National Academy. He is also a prize winner, having secured one of the Hergarten prizes and at the American Art Association the principal award of \$2,000 for his picture entitled the "Night of the Nativity," where his "Close of A City Day," attracted much attention at the time it was shown.

The present collection divides its interest between pastoral subjects and matters pertaining to the chase, a subject with which the artist is thoroughly familiar. The dog in particular he understands perfectly, knowing the various breeds like a book, with a predilection for the hunting variety, both in repose and action, in the kennel or off on the chase, in full cry with dripping flanks and drooping jaws. He knows the haunts of reynard and is familiar with the excitement of the finish, the anxiety of the men and women who follow and the animals tired but eager for a sight of the object of their energy.

There are shown such scenes with the pack in full cry, halts in the field, or well-dressed men and women, astride of hunters, galloping for dear life behind the yelping pack.

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Pictures of quieter feeling introduce us to the French country with its rolling fields, over which sheep roam or oxen toil ; and again there are fascinating personal interpretations of Nature, of sunsets, of snow effects or fall afternoons, colorful, poetic and well rendered in a naive and simple manner, and occasional classic subjects, as Diana, Apollo and Actæon.

There are variety, versatility and good academic training evident in all the work and the show is an unusual one, quite worth study. We have too few animal painters among the American artists and it is refreshing to see the work of one who is equipped for his labors in so satisfactory a manner as is Mr. Poore.



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